Village of Chagrin Falls Design Guidelines

Adopted by
Chagrin Falls
Village Council
October 10, 2005

Village of Chagrin Falls Design Guidelines

The Honorable Lydia F. Champlin, Mayor

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October 10, 2005

These Design Guidelines are intended as a policy based on the foundation of the Charter and Codified Ordinances of the Village of Chagrin Falls relative to the responsibilities and duties of the Architectural Board of Review. It is not the intent of these Guidelines to be a substitute for the Charter and Codified Ordinances of the Village of Chagrin Falls.

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These guidelines were written by the Design Guidelines Committee appointed by Mayor Lydia Champlin in October, 2004.

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Terry Taggart for his Falls Theater photo collection.

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Front Cover Photo: Brendan Byrnes and Callia Hutchison, age 5, on the lawn in front of Chagrin Falls Village Hall, 2005.

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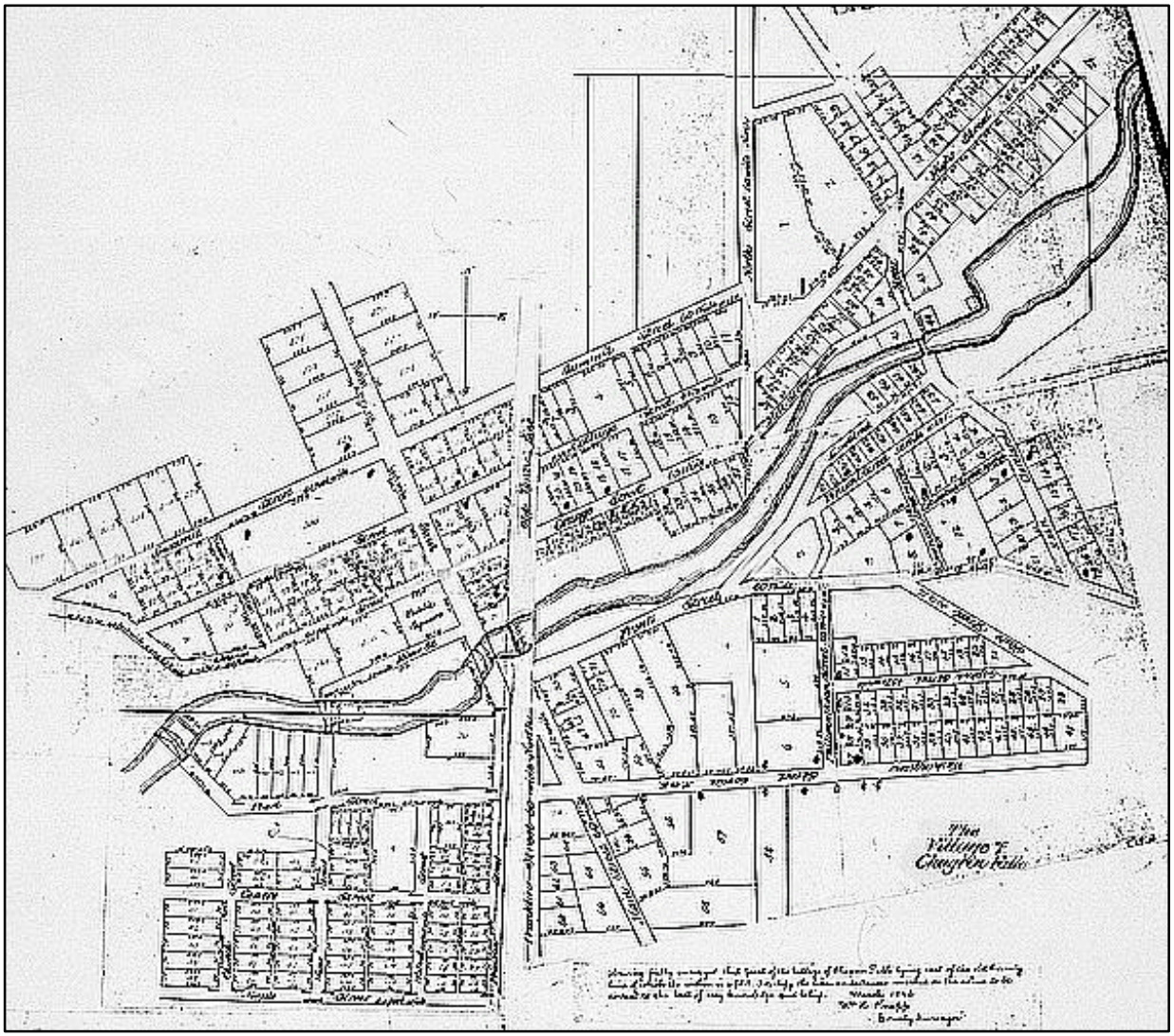
The Chagrin Falls Village Hall featured on the cover of these Design Guidelines, was constructed in 1874 as a home in the Second Empire style for Washington Gates. Mr. Gates was the son of Holsey Gates of Gates Mills and came to Chagrin Falls in 1867. He became proprietor of the Chagrin Falls Flouring Mill "near the bridge on Main Street," as well as a Village Councilman, member of the Board of Education and an active promoter of a railroad for Chagrin Falls. When the Gates family moved in, they were treated to a house warming party attended by 300 villagers with entertainment provided by the Chagrin Falls Silver Coronet Band and elaborate coverage in The Chagrin Falls Exponent. Mr. Gates went on to add porticos over the two entrances, a metal balustrade around the mansard roof, and built a fountain in the front yard. The Frank Shumaker family was next to move into the house. Mr. Shumaker was Mayor, a member of the Board of Education, a Superintendent of Schools and a State Senator for one term. He was successful in banking and real estate, and with H.D. Tenny developed housing on Miles Road and Orchard Street in the twentieth century. Mr. Shumaker added his own touch and replaced the porticos with a large wraparound veranda. In 1937, the Village of Chagrin Falls purchased the Gates-Shumaker property to use as the Chagrin Falls Village Hall, Police Department and Library with an addition at the rear for the Fire Department. On January 3, 1962, a fire started in the basement, burned through the walls and gutted the third floor and slate mansard roof. Insurance covered the loss only if the third floor was not restored. The restored Village Hall remains standing, today.

Information from*: The Chagrin Falls Exponent, 12/31/1874, 1/7/1875,1/14/1875, 3/19/1937. Chagrin Valley Herald, 2/20/1969.* Elizabeth Rodgers Collection, The Chagrin Falls Historical Society.

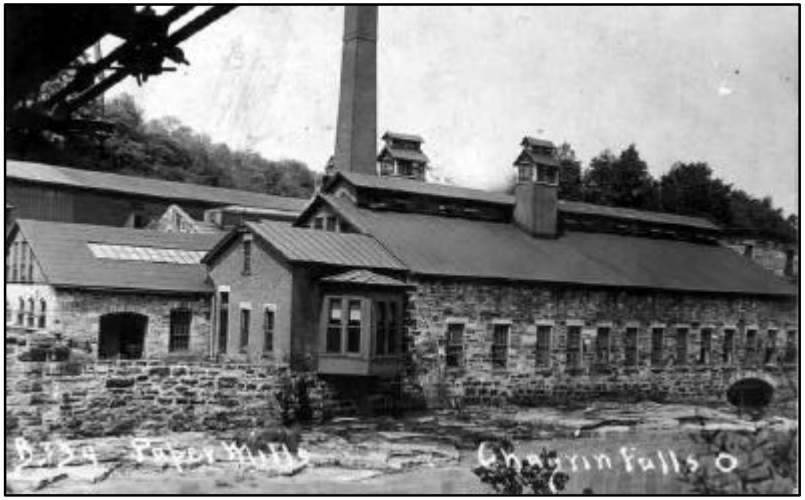
Introduction



The organized settlement of Chagrin Falls began in 1833 as part of the Connecticut Western Reserve. Land was cleared, the first log homes were constructed and the beginnings of what would become a thriving Greek Revival mill town, were laid. In 1837, Cuyahoga County conducted a survey of the area and prepared a plat map, which for the first time used the name, "Village of Chagrin Falls." In order to prepare the plat, it was necessary for villagers to lay out and name the streets, lanes and alleys, as well as any public or common grounds. The 1837 plat map of the west side of the Village shows the layout of the streets virtually the same as they are today - a traditional grid pattern imposed upon the existing topography and terrain with residential areas connected to a central downtown. By 1841, Chagrin Falls had annexed Geauga County land to the east of Franklin Street, forming the east side of the Village, the streets of which have, as well, remained largely the same.[1]

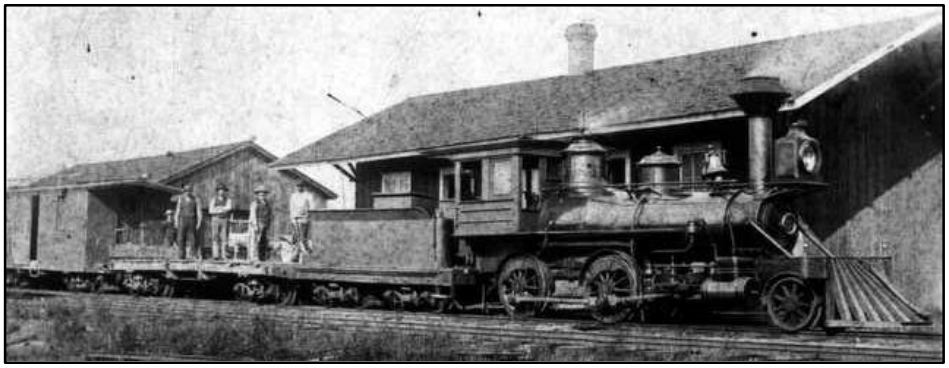
Composite Survey Map of the Village of Chagrin Falls: 1837, 1842. Courtesy of the Chagrin Falls Historical Society.

[1] Historical information from: Gorretta, Laura J. ed., *Chagrin Falls, An Ohio Village History*, The Chagrin Falls Historical Society, 2004.



The topography and uneven terrain of the area through which flowed a powerful river, dictated the development of Chagrin Falls as an industrial and commercial center. The first families that came west from Sunderland, Massachusetts with Noah Graves were craftsmen, mechanics and carpenters, whose skills would build a new village. By 1842, Chagrin River power came to support nine mills including saw mills, flouring mills, foundries, an axe factory, a paper mill, woolen mills, a woodenware factory and shoe peg factory. By 1844, Chagrin Falls was incorporated as a village.

A sturdy settlement was established and a commercial center grew, serving the basic needs of villagers and surrounding farming communities.



The Village prospered as the narrow gauge railroad arrived in 1877 and later the standard gauge railroad in 1890, opening up new markets to and from Chagrin Falls.

On August 13, 1898, the first "horseless carriage" passed through Chagrin Falls as the nation began its love affair with the automobile. [2]

Photos courtesy of the Chagrin Falls Historical Society

[2] Historical information from: Gorretta, Laura J. ed., *Chagrin Falls, An Ohio Village History*, The Chagrin Falls Historical Society, 2004.

The street plan, architecture, its location along the Chagrin River and natural resources all tell the history of the formation of the Village of Chagrin Falls. Early villagers often lived and worked in the same building or walked to their work places and shopped in the Village. Homes and buildings were constructed by local craftsmen using local materials. Houses and buildings were changed through time reflecting the classic and vernacular architecture of the Village from modest early Greek Revivals and more ornate Gothic Revivals, to the prominent Italianate homes and commercial buildings of the 1870's, to the Queen Anne homes of the 1890's and the practical bungalows of the twentieth century.

Photos courtesy of the Chagrin Falls Historical Society

Purpose

The purpose of the Chagrin Falls Design Guidelines is to help guide compatible and sensitive alterations or additions to existing historic structures as well as appropriate new construction.

These Design Guidelines support the mission statement and goals of the 2004 Chagrin Falls Village Comprehensive Plan:

> "…to maintain and enhance the special character of the Village, to protect its sense of place…to preserve and enhance the positive attributes of Chagrin Falls as an historic village with centralized commercial and public sector districts surrounded by attractive residential neighborhoods…recognize and protect the **small town scale** of the Village which supports pedestrian circulation, assures safety, and provides common space for human interaction … and, to protect residential character and property values. "

These Design Guidelines support the purposes of the Architectural Board of Review as stated in the Chagrin Falls Village Charter:

> "…to preserve and protect the public health, safety and welfare by maintaining the high character of community development and protecting the real estate within the Municipality from impairment or destruction of value by regulating, according to proper architectural principles, the design, use of materials, finished grade lines and orientation of all new buildings, signs and structures, hereinafter erected, and the moving, alteration, improvement, repair, adding to or razing in full or in part of the exterior of all existing buildings. Such regulations shall take into consideration the historical and architectural nature of existing buildings, signs and structures within the Municipality and the compatibility of proposed changes or proposed new buildings, signs and structures with such existing buildings, signs or structures."

These Design Guidelines also support the objectives of the Chagrin Falls Historic Preservation Regulations:

(a) To foster a sense of community identification; and civic pride by preserving structures which reflect periods and events in the history of the community and its region;
(b) To stimulate the local economy by encouraging investment in historic resources and protecting the community assets which support current retail activity;
(c) To protect property values within the Village by preventing environmental changes which diminish the area's unique historic character;
(d) To recognize the importance of preserving structures that contribute to the traditional Village land use pattern; and,
(e) To avoid demolition of or incompatible alterations to historic structures.

Chagrin Falls Codified Ordinances, Historic Preservation Regulations, Section 1146

Design Review benefits the community, and individual property owners, in important ways:

Design Review Reinforces Community Identity

Chagrin Falls clearly has a special character and identity – there is only one Chagrin Falls. Design review helps protect this asset for future generations.

Design Review Enhances and Protects Property Values

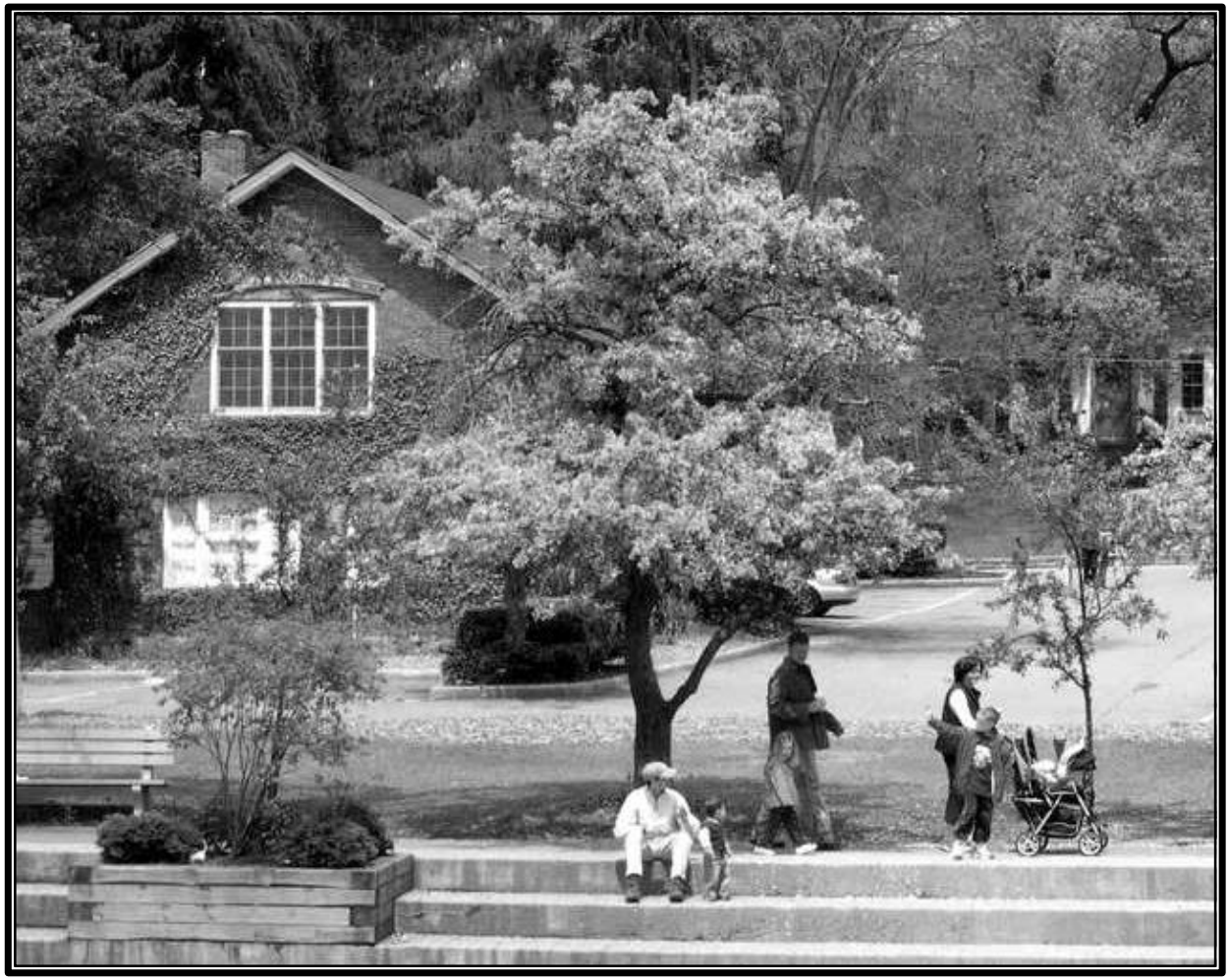
Design review helps assure property owners that their investment will be protected by ensuring that the character of the Village and its surrounding residential areas is maintained. Improvement in the quality of design stabilizes and enhances the value of private property and maintains a sense of place.

Design Review Promotes Conservation

Design review encourages wise use of resources. Rehabilitation and preservation of historic structures promotes conservation of the natural environment and preservation of open space by recycling the built environment. Reuse of salvaged materials conserves the energy required to extract, process and transport discarded building materials, thereby reducing landfill material.

Design Review Promotes Economic Development

Design review is particularly important in the commercial district where private investment is encouraged and maintaining an image of vitality is critical. Design review protects and enhances private and public investments as community character is preserved.



Riverside Park, 2005

The current residents of Chagrin Falls have inherited a livable, walkable and architecturally intriguing historic community. Many architects and developers have tried to recreate such communities with new construction, while other historic communities have lost their identity through lack of vigilance. This history and village lifestyle that define Chagrin Falls are a source of community pride and an increasingly rare legacy; one worthy of protection.

The Village of Chagrin Falls conducted an historic Architectural Inventory Survey of homes and buildings in the Village of Chagrin Falls in 2005. As a result of this Survey, historic properties were photographed, dated and will be on the Ohio Historic Inventory in Columbus, Ohio. The purpose of the Survey is to assist the Chagrin Falls Architectural Review Board in their mission as well as to provide a basis for these Design Guidelines, which will serve as an historic reference for owners contemplating modifications to their properties.

Design Review Process

Chagrin Falls property owners are required to go through Design Review before a five member Architectural Board of Review (ARB) prior to altering an existing structure, building a new structure or enlarging, moving or demolishing a structure.

Step One: Applicants may obtain an application for a Building Permit from the Chagrin Falls Village Building Department located at Chagrin Falls Village Hall, 21 West Washington Street (PH 440/247-5050). The Village will provide a copy of an Ohio Historic Inventory (OHI) form, if one is available on the property. An OHI form provides information on historic properties in the Village and is helpful during the design process.

Step Two: It is recommended that applicants review the Chagrin Falls Design Guidelines and other available historical information on the property and surrounding neighborhood. This information should be used to get project ideas and shared with an architect as a plan is developed.

Step Three: Applicants are *strongly encouraged* to bring preliminary plans to the Village Building Department. Any zoning related issues can be identified at this point. Early review often results in a savings of time and money.

Step Four: Applicants are *strongly encouraged* to engage in informal discussions with the Architectural Board of Review (ARB). An appointment is recommended, however this can be done on a walk-in basis at a regularly scheduled meeting. Check the Village Hall calendar for meeting dates. The ARB can give valuable feedback on preliminary plans and answer questions throughout the process, often resulting in a savings of time and money.

Step Five: Applicants should submit a completed application to the Village Building Department. The Building Inspector will check the application for completeness and review it for zoning compliance. An accepted application will then be placed on the ARB agenda.

The ARB will review the application at its next regularly scheduled meeting, ten or more days after acceptance of the application. Upon approval of an application, the Building Inspector will issue a Building Permit or recommend any further required reviews. If ARB does not approve an application, it may suggest design alterations and require re-submittal of a new design. An applicant may appeal a decision of the ARB to the Board of Zoning Appeals.

Historic Structures & Significance

A structure falls within the purview of the Historic Preservation Regulations of the Village of Chagrin Falls if it is determined that the structure fits into at least ONE of the following categories:

A. It is an **Historic Structure**, defined as:

1. The structure is listed individually on the National Register of Historic Places, maintained by the U.S. Department of Interior or is preliminarily determined by the Secretary of Interior as meeting the requirements for individual listing on the National Register; OR,
2. The structure is certified or preliminarily determined by the Secretary of Interior as contributing to the historical significance of a registered historic district or a district preliminarily determined by the Secretary to qualify as a registered historic district; OR,
3. The structure is listed on the State of Ohio's Inventory of Historic Places (OHI), maintained by the Ohio Historic Preservation Office.

B. It is an **Historically Significant Structure**, defined as:

Historic significance shall be considered with respect to both the intrinsic significance of a subject property and its significance in contributing to the character of the area. Specifically, a building, structure or site shall be deemed historically significant if it is at least fifty (50) years in age and:

1. Embodies the distinguishing characteristics of an architectural style associated with the history of the Village or region; OR,
2. Is representative of the work of a notable architect or builder; OR,
3. Is identified with important persons or events in the history of the Village or region.

C. It is in **Proximity**, defined as:

Proximity shall be considered in terms of the potential for one property, by virtue of its location, to materially affect other properties. Of particular relevance are effects on property values, business activity and the general quality of residential life. In assessing the likelihood of such effects, the Architectural Board of Review shall consider the degree to which the subject property is perceptually linked to properties of historic significance with respect to one or more of the following factors:

1. The visibility of the subject property from an historically significant property or properties; OR,
2. The visibility of both the subject property and an historically significant property from a common point; OR,
3. The location of both the subject property and an historically significant property within a relatively compact network of streets, walkways or spaces.

Chagrin Falls Codified Ordinances, Historic Preservation Regulations, Section 1146.05

Architectural Styles & Types

High Style Italianate
Joseph Chamberlain House, 1874
127 South Franklin Street

Architectural "*style*" is evident in the shape, proportion, materials, ornament and motif of a structure. Few structures display all the characteristics of a particular style and some buildings defy stylistic labeling. Building "*type*" is defined by a structure's floor plan, shape, height, chimney location, roof configuration and window and door arrangement. Building types may be commonly associated with one or more architectural styles, but type is not determinative of style. To try to simplify architectural analysis, styles and types are often divided into three categories:

High Style

High style describes structures designed and built according to the dictates of a specific, readily identifiable, national or regional architectural style, such as Greek Revival or Italianate and were often designed by professional architects and builders or derived from architectural guidebooks. Designers and owners of high style buildings were very conscious of and strongly influenced by contemporary trends, fashions and academic principles. The Chamberlain House is an example of high style Italianate architecture. This brick Italianate home has the classic hipped roof and bracketed cornice, 2 over 2 windows with stone lintels and has retained its bracketed porches with chamfered columns, all features common to the Italianate high style.

Elements of High Style

Structures that contain "elements" of a style show certain details of a specific architectural style rather than one overall high style. The Rodgers House contains elements of both the Queen Anne and Shingle styles. This home is based on plans designed by W.J. Keith and was featured in Keith's *Home-Builder Magazine*, January 1904.[3] According to the late historian Elizabeth Rodgers, whose father built this home, the house was an early effort of George Rowe and Charles Giles. As a result of the experience, they went on to found Rowe & Giles on the corner of Bell and Philomethian Streets, which grew into the area's largest builder and contractor in the first part of the twentieth century.

Elements of High Style
W.E. Rodgers House, 1901
8 Water Street

[3] *Keith's Magazine*, "A Well Pleased Client," January 1904; Elizabeth Rodgers Collection, Historic Inventory, The Chagrin Falls Historical Society.

Vernacular

Vernacular, Hall and Parlor
William Hutchings House, 1861
44 Water Street

Vernacular architecture encompasses that large group of buildings constructed according to the building methods traditional within a specific locality or for a particular group of people. These local variations in historic architectural styles often occurred when carpenter-builders and designers combined vernacular forms, pattern book designs, and their own ideas when constructing buildings to meet their needs. Often these structures were designed and built by individuals who were more influenced by local climate, available building materials, and ethnic building traditions than by contemporary architectural fashions and styles.

Generally, vernacular buildings are classified by formal building plan, function and construction materials and are composed of a mixture of plans and structures built over time. Building types appearing in Chagrin Falls and also used to classify vernacular architecture include for example: Hall and Parlor (ca. 1800-1870), Side Hallway Gable Front (ca. 1820-1880), I House (ca. 1820-1890), New England One and a Half (ca. 1830-1865) Upright and Wing (ca. 1830-1890), Gabled Ell (ca. 1865-1885), False Front (ca. 1865–1900) Duplex (ca. 1880-1940) American Foursquare (ca. 1900-1925), Homestead (ca. 1900-1910), Bungalow (ca. 1905-1930), Four-over-Four (ca. 1900-1925), Cleveland Double (ca. 1910-1925), Cape Cod Cottage, Williamsburg Colonial (ca.1925-1950) and Ranch (ca. 1940-1970).

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This Hutchings House is one of the vernacular Village homes built by William "Boss" Hutchings. Mr. Hutchings owned brickyards on Cleveland Street and East Washington Street. Most of the historic brick structures in the Village were built by Mr. Hutchings, using bricks from his brickyards. Mr. Hutchings was born in Devonshire, England and immigrated to Orange Township in 1845. He became an enterprising and philanthropic leader of the community. By 1870, he lived in the prominent home located at 170 Cleveland Street, next to what is now Hamlet Hills, which he had originally helped construct for Dr. Justus Vincent in the 1840's, starting his building career. He was known for building bridges for Cuyahoga, Geauga and other counties, including the Main Street Bridge in Chagrin Falls. He operated the Enterprise Flouring Mill on Bell Street with partner Benajah Williams, Jr., and also owned the Stoneman & Hutchings Hardware, now known as Chagrin Hardware. Among other things, he was active in bringing the railroad to Chagrin Falls and was a leader in the Bible Christian Church where he was instrumental in building the Federated Church. He served on Village Council and as a Township Trustee. [5]

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[4] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

[5] Historical information from: Gorretta, Laura J. ed., *Chagrin Falls, An Ohio Village History*, The Chagrin Falls Historical Society, 2004; *The Chagrin Falls Exponent*, "Sketch of William Hutchings," Vol. 15., 11/ 8/1888, Elizabeth Rodgers Collection, The Chagrin Falls Historical Society.

Chagrin Falls has its own unique mix of buildings, homes and outbuildings of high style, elements of high style and vernacular architecture that are each a part of Chagrin Falls history. It is the compilation of building styles and types that creates local context, importance and uniqueness within a community.

The earliest remaining architecture in Chagrin Falls is in the Greek Revival style. This style dominated the newly independent United States through the first half of the nineteenth century. Architectural models evocative of Greek democracy were thought to be especially appropriate in the new republic, as it rejected traditional ties to England in the decades that followed the War of 1812. By the 1840's, a trend towards competition among several acceptable architectural fashions had evolved. The Romantic Houses of 1820-1880 therefore encompassed not only the Greek Revival, but also the Gothic Revival and Italianate styles, the latter of which was particularly popular in Chagrin Falls. The Victorian era in American architecture is dated by the last decades of the reign of Britain's Queen Victoria, from about 1860 to 1900 and includes Second Empire, Stick, Queen Anne, Shingle, Richardson Romanesque and Folk Victorian styles. Most Victorian styles are loosely based on medieval prototypes with multi-textured and multi-colored walls, strongly asymmetrical facades and steeply pitched roofs and exuberant mixtures of detailing. Finally, the last decades of the nineteenth century were marked by the Eclectic Movement when European architects began to design landmark period homes for wealthy clients. The trend gained momentum with Chicago's Columbian Exposition of 1893, which stressed correct historical interpretations of European styles, such as Tudor or Colonial Revival. This first wave of architectural modernism was interrupted and almost overwhelmed by the move towards architectural modernism as the Craftsman and Prairie styles erupted, eventually dominating American houses built during the first two decades of the twentieth century. [6]

Architecture reflects the economic and social ideas of American society at the time of a building's construction. The degree of stylistic treatment does not necessarily indicate the importance of a building. Vernacular buildings, architectural oddities, and functional utilitarian structures are important social and cultural resources, as is high style architecture.[7] Appreciation and preservation of all styles and types of historic architecture and additions of contemporary architecture that are in scale and compatible with existing Chagrin Falls historic architecture is the challenge.

The following pages describe historic architectural styles and types that appear in the Village of Chagrin Falls.

Frank Dean, Augusta Emery, Lillian Foliart House, 1908, 1923
82-84 Olive Street

The slate shingled Dean, Emery & Foliart House is a noted Chagrin Falls Village "architectural oddity." According to *The Chagrin Falls Exponent*, Frank Dean built a barn on Hall Street in 1908. Mr. Dean and his partner Fred Keck advertised in the 1908 *Exponent* as "*roofers, carpenters and slaters. Houses moved with teams and capstans.*" In the business of house moving and slate roof work, it only seemed logical that Mr. Dean would move his barn from 25 Hall Street in 1923 to the lot at 82-84 Olive Street owned by Augusta Emery & Lillian Foliart and proceed to convert it to a slate shingled double house.

Information from: Cuyahoga County Plat Maps, Tax Records; *The Chagrin Falls Exponent* 4/8/09; Sanborn Insurance Co. Maps; Correspondence and photos dated 9/15/2000 from Annie Gumprecht Collection, The Chagrin Falls Historical Society.

[6] McAlester, Virginia & Lee, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 1992. pgs. 176, 238, 318.
[7] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Greek Revival Style (ca. 1835-1860)

Charles Sears - Alfred Adams House, 1844
115 East Summit Street

Largely inspired by archeological excavations and measured drawings of ancient Greek temples, the Greek Revival style attempted to exhibit the classical ideals of the Hellenistic world. By using American pattern books such as Minard Lafever's *Modern Builder's Guide* (1833) and *Beauties of Modern Architecture* (1835), American carpenters were able to popularize the style. Greek mania swept the nation during the 1830's and 1840's. In northern Ohio, this style is most often associated with the New England One and a Half and the Upright and Wing house types, the latter of which was particularly popular in the Western Reserve. Chagrin Falls also has the Hall and Parlor and Side Hallway Gable Front types.

New England One and a Half Type
George March House, ca. 1848
126 East Washington Street

Common Elements:

- Post and beam construction
- Ornamentation is large compared to the whole
- Columns or pilasters, often Doric or Ionic orders
- Trabeated entrances, often recessed with Latin cross or two paneled doors
- 9/6 or 6/6 windows
- Flat stone lintels and sills
- Cornice returns with heavy entablatures[8]

Side Hallway Gable Front Type
L.D. Williams – Edward P. Wolcott House, 1845
276 South Franklin Street

[8] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Upright and Wing Type (ca. 1830-1890)

The Upright and Wing has two units; the taller unit is either a two story or one and one-half story upright, and the shorter unit is a wing of one or one and one-half stories. One gable end of the wing is under the eaves, perpendicular to the upright. The overall configuration can be either an L or T. Earlier examples often have a door in the upright. In later Upright and Wings – particularly those built after 1850 – the upright tends to shrink to two bays wide and the main entry shifts to the wing, where it is frequently located on a partial or full-length recessed porch. The wing may include one or two bedrooms, and a pantry or a large kitchen, while the upright customarily houses the parlor, stairway and additional bedrooms. Called by some scholars, the Temple and Wing House, the Upright and Wing was popular during the Greek Revival period when it was often adorned with pilasters, cornice returns and wide entablatures.

The A.C. Gardner-Dillon Prosser- John Huggett House, ca. 1857, ca. 1873
190 East Washington Street

This form is common in northeastern Ohio, with heavy concentrations in the Western Reserve. As a house type, the Upright and Wing is generally associated with the New England - Great Lakes building tradition.[9] It is a popular historic house type in Chagrin Falls.

George Chambers House, 1859
58 East Washington Street

[9]Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Ebenezer Wilcox – Dennis A. Davis House, 1844, 1860
34 East Cottage Street

Gothic Revival Style (ca. 1835 – 1870)

The Gothic Revival style appeared in the United States during the Romantic period of the mid-nineteenth century when picturesque architecture was gaining popularity. Distinguished from its late medieval forms, the Gothic Revival style made extensive use of the pointed arch. Contemporary publications popularized this style, especially A.J. Davis' *Rural Residences* (1837), A.J. Downing's *Cottage Residences* (1842), Richard Upjohn's *Rural Architecture* (1852) and the *Horticulturalist* (1846-1875). These and several other books and journals depicted proper church architecture and simple house types complete with drawings. Gothic Revival structures can be found in stone, brick or frame and sometimes with vertical board and batten siding with scroll-sawn decoration, the latter of which is known as Carpenter Gothic.[10]

The Wilcox-Davis House was saved from demolition, by Chagrin Falls resident Emery C. Prior, Jr. Mr. Prior moved this house from East Orange Street to East Cottage Street in 1966.[11]

Common Elements:

- General emphasis on the vertical
- Narrow lancet (pointed arch) windows
- Decorative bargeboards (gingerbread) with finials
- Porches with octagonal posts
- Molded label lintels over windows and doors
- Side, paired or central towers on churches
- Battlemented parapets
- Tall clustered chimney stacks; often paired in center of gable roof
- Steeply pitched gable roofs, often cross-gabled
- Stained glass

William Edwards – John W. Williams House, 1856
212 Bentleyville Road

[10] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.
[11] *Chagrin Valley Herald*, 9/29/1966.

Italianate Style (ca. 1850-1880)

John R. Bullard House, 1877
64 West Washington Street

The Italianate was among the most popular nineteenth century architectural styles in Ohio. The number of residential units built in Ohio between 1840 and 1881 peaked during 1867 to 1873, when the Italianate style was at its height of popularity. The Italianate style was adopted for private homes, commercial blocks, train stations and industrial buildings. Wood and metal brackets are among the hallmarks of the style, and were often added to "modernize" earlier buildings.[12]

By the 1870's, the United States was in the throes of industrialization and modernization and Chagrin Falls wanted to bring the benefits of a new age to its residents. The prominent Italianate style suited this exuberant period. After several stalled attempts, the narrow gauge railroad arrived in Chagrin Falls in 1877. The *Exponent* on December 20, 1877 noted "The dedication of our railroad was the grandest epoch of our town. "[13]

Joseph W. Stoneman House, 1873
18 East Orange Street

Common Elements:

- Low-pitched roofs, often hipped
- Wide, overhanging eaves
- Bracketed cornice, metal brackets on many later examples
- Horizontal rectangular frieze windows
- 2/2 or 4/4 windows with larger glass panes; tall windows on first story
- Tall, heavily molded doors, often four paneled
- Round or segmentalarched windows
- Polygonal bay windows
- Square or chamfered wooden porch posts with scrolled brackets
- Interiors: Tall ceilings and windows, heavy wooden or plaster molding and stone or marbleized cast iron fireplaces with round arched openings

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[12] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

[13] Historical information from: Gorretta, Laura J. ed., *Chagrin Falls, An Ohio Village History*, The Chagrin Falls Historical Society, 2004; *The Chagrin Falls Exponent*, "Sketch of William Hutchings," Vol. 15., 11/ 8/1888, Elizabeth Rodgers Collection, The Chagrin Falls Historical Society.

Gabled Ell Type (ca. 1865-1885)

The Gabled Ell is a popular post-Civil War house type. Generally balloon frame or brick bearing wall construction, the Gabled Ell is one or two stories with an irregular plan, intersecting gable roof and asymmetrical fenestration. Common in rural areas and small towns, the Gabled Ell has one half - I House form perpendicular to a wing with gabled ends. Unlike the Upright and Wing, its cross-gable roofline is at the same level. The long wing usually faces the road and typically exhibits a decorative porch or porches with jigsaw decoration flanked by the projecting gabled wing. The side elevation of the gabled wing usually does not have a doorway, and the wing may have one or two bays while the block parallel with the street seldom has fewer than two bays. The projecting wing often is beveled to accommodate a bay window. The gable ends may have attic vents, decorative shingles, bracing and variegated wall treatments. The rear elevation may have a porch along with small lean-tos or later additions. A common variation of the Gabled Ell was built to accommodate the narrow lots of many Ohio cities and villages. Typically 25 feet wide or less, urban builders simply turned the alignment of the standard Gabled Ell so the short wing faced the street. [14]

Reverend John Chapple House, 1879
266 East Washington Street

Henry Tenny House, 1882
22 Church Street

[14] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Stick Style (ca. 1870-1890)

R. W. Stoneman House, 1895
16 Philomethian Street

The basic tenet of Stick style architecture is the concept of expressing truthfulness in wooden construction through the use of conspicuous external wall treatments and joints. Always balloon framed, Stick style buildings emphasize height with steeply pitched and intersecting gable roofs. Decoration is two dimensional. The structural or skeletal character of the building is expressed through applied external elements such as diagonal boards on the walls. Porches and gables often are decorated with simple diagonal braces.

Elements of the Stick style, such as vertical, horizontal and diagonal stickwork are used more frequently in Chagrin Falls, rather than as a high style.

Common Elements:

- Balloon frame construction
- Tall proportions
- Vertical, horizontal and diagonal exposed stickwork
- Decorative bracing in gables and knee bracing under deep overhangs
- Incised ornament[15]

[15] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Eastlake Style (ca. 1880-1890)

Walter H. Barrows House, 1883
177 South Main Street

Buildings designed in the Eastlake mode employ a variety of three-dimensional ornamentation produced as a result of technological advances in woodworking machinery, such as scroll saws, chisels, power lathes and spindle shapers. The latter two inventions resulted in distinctive, fanciful decoration and turned porch posts. The Eastlake style used posts resembling table legs, rows of spindles, knob-like beads and other details borrowed from furniture designs by English architect and designer Charles L. Eastlake.

Joseph O'Malley was a master carpenter, ship carpenter and merchantman, originally from Canada. Mr. O'Malley arrived in Chagrin Falls in 1869, and lived here with his wife Albertine and his sons Forest and Howard until his death in 1900. He became known for his fine craftsmanship and intricate woodworking, particularly suitable for the demands of the Eastlake style. In the Chagrin Falls Exponent, he advertised his business as a contractor and lumber dealer specializing in "*Sash blinds, doors, mouldings, planing and matching scroll sawing, turning, shaping, house building and general jobbing*."[16] His trademark shiplap siding, a carry over from his ship carpenter days can be seen on his houses in Chagrin Falls.

Perley Fuller House, 1883
178 North Street

Shiplap Siding

Common Elements:

- Turned spindles on porches
- Porch posts resembling turned table legs
- Latticework
- Bull's eye motifs
- Delicate incised or curved ornamental motifs
- Interior: wood paneling, cornice, three dimensional ornament moldings, picture rails, dadoes, geometric wood or marbleized slate mantels, built-in furniture [17]

[16] *The Chagrin Falls Exponent* 6-28-1877, (obit) 7/12/1900;, Elizabeth Rodgers Collection, Chagrin Falls Businesses, The Chagrin Falls Historical Society
[17] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Queen Anne Style (ca. 1880-1905)

Joel W. Burnett House, 1895
96 East Washington Street

The Queen Anne was the dominant style of domestic buildings in Ohio during the last two decades of the nineteenth century. Its popularity was inspired by the British buildings for the Centennial Exposition of 1876 in Philadelphia and by the designs of English Victorian architect Richard Norman Shaw, whose early work was widely publicized in architectural journals. Influenced in part by medieval forms, American residential versions are commonly irregular in plan, with a variety of textures and contrasts attained through the use of materials, especially shingle siding and clapboarding. This picturesque interpretation of medieval and classic forms characterizes the style. The Queen Anne was such a popular style that examples were still featured in mail order catalogs as late as the 1920's.

Chagrin Falls Village builder, Oscar E. Fosdick was best known for his trademark Queen Anne style turret houses.

Frank Bradley House, 1901
166 South Main Street

Common Elements:

- Asymmetrical massing and irregular floor plans
- Variety of exterior finishes, including fish scale wood shingles and undulating clapboard siding
- Bay and oriel windows, overhangs and roof gables
- Full-width or wrap-around porches with turned posts and spindle work
- Round, square or polygonal towers or turrets
- Decorative gable ends
- Leaded/stained glass windows and 12 (or more panes) over 1sash (Queen Anne windows)
- Pressed brick with narrow mortar joints
- Steeply pitched, imbricated slate roofs
- Prominent chimneys, often with exaggerated decorative treatments
- Interior: Rich, dark woods, large stair halls and landings, pocket doors, massive ornate newel posts and elaborate balustrades, carved head blocks, complex mantels, pantries and storage spaces[18]

[18] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Shingle Style (ca. 1885-1890)

Architectural historian Vincent Scully coined the term "*Shingle Style*" in 1955. Loosely based on late medieval English forms, the Shingle style was a distinctive American style first used for New England summerhouses. Although it shares several traits with the Queen Anne, such as symmetry and porches, the Shingle style differs through its predominant use of dark wood shingle wall treatments, sweeping rooflines with shallow eaves/overhangs, and overall simpler forms. Later styles employ gambrel roofs, Palladian windows and Classical porch columns.

Elements of the Shingle style were more commonly used in Chagrin Falls. Alfred W. Lowrie was a Chagrin Falls builder and contractor, who built several Queen Anne homes that incorporated Shingle style elements. He constructed the William D. Dripps home.

Queen Anne with Shingle Elements
Shingle wall treatment, flared roof and bowed window
William D. Dripps House, 1893
92 East Washington Street

Common Elements:

- Textured shingle wall treatments, usually butt, fish scale or undulating patterns
- Contrast between large and small elements, especially roofs and windows
- Asymmetry and irregular shapes
- Multi-gabled, low pitched sweeping roofs
- Masonry first floors
- Multi-paned upper sash windows
- Eyebrow windows
- Towers with conical or bellcast roofs topped with knobs and finials[19]

Queen Anne with Shingle Elements
Recessed window, flared roof and cutaway, shingle wall treatment
Laura E. Giles House, 1897
70 East Washington Street

[19] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Colonial Revival Style (ca. 1895- present)

J.W. Stoneman House, 1925
194 South Franklin Street

The Colonial Revival style resulted from the desire of architects and builders to evoke America's own past. Concerned with stylistic authenticity, they tried to restore order to what they perceived to be the Victorian excesses of American domestic architecture. The Colonial Revival was one of the predominant architectural styles in Ohio during the early twentieth century. The name "Colonial" actually encompasses several styles, all loosely associated with the revival of American and Old World building. The New York firm of McKim, Mead & White was an early proponent of this style. After 1925, the Colonial Williamsburg restoration greatly contributed to the popularity of this style. During the 1920's and 1930's, the Cape Cod cottage became a popular form. Professional journals such as *Architectural Record, Pencil Points* and the *Architectural Forum* published measured drawings and photographs of American Colonial architecture. National publications such as *Ladies Home Journal, House Beautiful* and the *White Pine Series* popularized the style. The 1930's and 1940's witnessed an increase in the publication of picture books promoting Colonial architecture. Hollywood films, such as *Gone with the Wind (1939*) also had a profound impact on the style's acceptance. The Public Works Administration (PWA), a New Deal program, found the Colonial Revival especially well suited to schools, libraries and post offices.

Frank J. & Rose M. Gibbs House, 1947
Better Homes & Gardens Home Plan #1106
34 West Summit Street

Common Elements:

- Rectilinear form, often articulated boxes with façade symmetry
- Porte cocheres, rear terraces and patios
- Smooth Tuscan columns or fluted pilasters
- Elaborate porticos or full length or semicircular porches
- Large double-hung shuttered windows, often with transoms
- Modillions and dentils below the cornice
- Balustrades on roofs or porches
- Palladian windows, bay windows and fan lights
- Shingle or wide clapboard siding on frame examples[20]

Chagrin Falls High School and Grade School, 1914
PWA addition, 1940

[20] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

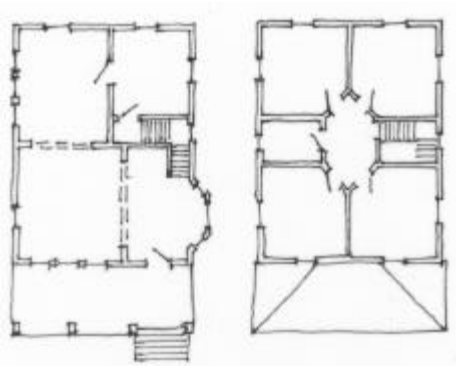
American Foursquare Type (ca.1900-1925)

David Davis House, 1923
16 Bellview Street

Clem Labine, former editor of the *Old-House Journal*, coined the term "*American Foursquare"* to describe this twentieth century house type. The American Foursquare has two to two and one-half stories, a nearly square floor plan and a blocky shape topped by a low pyramidal hipped roof. Basements are slightly raised, requiring a flight of steps to the front porch. Usually, a central dormer is in front and a three or four post front porch extends the full width of the house. The dormer and porch roofs usually echo the hip form of the main roof.

The ground floor is generally organized into either four rooms with a side hall or three rooms with a vestibule and reception hall. The second floors usually have four corner rooms with a central hall and bathroom between two of the rooms. By this time, the living room had replaced the parlor and separate bedrooms were reserved for children. The American Foursquare was one of the most popular house types during the first two decades of the twentieth century; virtually every company offering mail-order houses or plans advertised models of this type. It was often promoted as the "most house for the least money." [21]

American Foursquare Floor Plan



First Floor ***Second Floor***

Nellie A. Huggett House, 1906
189 East Washington Street

[21] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Homestead Type (ca. 1900-1910)

Tom Bennett House, 1909
283 Miles Road

As with the American Foursquare, *Old House Journal* editors named the Homestead house as a post-Victorian housing type. The basic Homestead house is utilitarian, a vernacular descendant of both the nineteenth century American farmhouse and the early 1800's Greek Revival "Temple House," with its pediment like gable. Utilitarians were reformers who sought to eliminate what they saw as useless decoration, and focus on that which combined usefulness and beauty. The body of the house is square or rectangular and topped by a simple gabled roof. The unselfconscious absence of any style details makes it a style unto itself. It is the farmhouse that moved to the city.[22]

John S. Baker House, 1908
57 May Court

[22] Architectural information from: "Field Guide to Post-Victorian House Styles," *The Old House Journal*, New York, 1983.

Dutch Colonial Revival Style (ca. 1900-1935)

Benjamin Hull – Henry N. Wyckoff House, 1845, 1921
60 South Main Street

Dutch Colonial Revival buildings are easily identified by their gambrel roofs. In describing this style, a 1915 Radford Architectural Company plan book noted "the severe lines of the gambrel roof are broken by the introduction of numerous dormer windows…which help render the interior bright and cheery." In many examples, the dormers merge into what appears to be a single exposed story that extends the full width of the house. Front facing gables with shingled wall surfaces were common in the earlier versions. Later examples were side gabled with Colonial Revival features such as thin classical columns and symmetrical facades.

Joseph Baster House, 1908
113 Elm Court

Because they were widely promoted and generally affordable, Dutch Colonial Revival homes are common in suburban neighborhoods and small towns throughout Ohio. This style reached its peak in the 1920's, but mail order catalogs and plan books carried Dutch Colonial Revival homes from as early as 1904 to the 1940's. For example, Sears, Roebuck and Company manufactured 27 different Dutch Colonial Revival homes between 1911 and 1940. [23]

Common Elements:

- Gambrel roofs, occasionally with bell cast eaves
- Large roof dormers and side-facing gables
- Shingle dormer and gable ends
- Lunette windows and gable ends
- Exterior chimneys
- Colonial style elements, especially doorway hoods and porticos
- Six room floor plans, often center hall and side hall.

Fred and Jennie Leach House, 1906
73 East Washington Street

[23]Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Prairie Style (ca. 1905–1930)

Sheridan Harris House, 1905
156 South Franklin Street

Architecture's departure from academic revivals or eclectic styles and its movement toward modern designs is, perhaps, best embodied in the Prairie style, whose chief architect and proponent was Frank Lloyd Wright. The Prairie style originated as a midwestern form intended to compliment the gentle, rolling terrain around Chicago and southern Wisconsin. Freed from what Wright saw as the distraction of past styles and detail, the Prairie School sought to find honest forms, especially Japanese and Native American, that blended in with the landscape. Although most of the high style examples are the work of professional architects, vernacular forms were created by local builders from plans featured in magazines and builders' manuals. Despite its innovative features, the Prairie style did not have a great influence on popular home design in Ohio.[24]

Chagrin Falls builder, Oscar E. Fosdick, constructed the Sheridan Harris House. [25]

Common Elements:

- Horizontal, asymmetrical massing
- Low-pitched or flat roofs with low, prominent chimneys
- Extended eaves
- Stucco or roman brick wall surfaces set against dark wood trim
- Banded casement windows, often multi-paned with decorative art glass
- Massive square porch posts
- Plain interior walls, geometric shaped wood trim
- Open interior spaces

[24] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

[25] *The Chagrin Falls Exponent*, 11/12/1925.

Craftsman/Arts and Crafts Style (ca. 1900-1925)

William J. Crawford House, 1909
171 Cleveland Street

The Arts and Crafts movement influenced architecture and the decorative arts in the United States from the turn of the twentieth century to shortly after World War I. People who embraced Arts and Crafts philosophy favored simpler design, natural materials and fine craftsmanship. The movement was part of a larger turn of the century international concern for reform in the arts. It owes a great deal stylistically and philosophically to foreign sources, particularly nineteenth century English designer William Morris. A major proponent of the American Arts and Crafts Movement was furniture designer Gustav Stickley, publisher of *The Craftsman.* Between 1901 and 1916, this popular magazine featured house plans along with other Arts and Crafts related articles. Craftsman designs displayed Arts and Crafts characteristics through their use of natural materials, stucco or cement surfaces and wood shingles. Houses featured low-pitched gable roofs, wide overhangs supported by knee braces, enormous stone or brick chimneys, and open floor plans, as well as built-in furnishings and inglenooks.

Craftsman style houses emphasized fresh air and sunshine with outdoor rooms such as sleeping porches, dining porches, living porches and pergolas. They range from Bungalows and Foursquares to traditional two-story plans.[26]

James and Kate Watt House, 1925
542 North Street

Common Elements:

- Triangular knee braces and exposed rafter tails
- Multi-paned upper sash over single-paned lower sash
- Casement windows, often with slender geometric mullions
- Low pitched roof with front facing gables and projecting eaves
- Clinker, textured face pressed brick or tapestry brick
- Freestanding pergola or pergola porch or bay, large porch columns
- Beamed ceilings
- Battered (tapered) wall treatment
- Board overlay (looks like half-timbering)

[26] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Tudor Revival/English Revival Style (ca. 1910-1940)

Albert and Viola Yahraus Building, 1928
365 Miles Road

Based on sixteenth century English vernacular architecture, the Tudor/English Revival style was promoted in England by Richard Norman Shaw during the 1880's. Subsequently architects and builders' manuals popularized this style in the United States. Tudor Revival style is generally identified by its steeply pitched and usually side-gabled slate roofs, tall chimneys and decorative half-timbered wall surfaces reminiscent of Cotswold cottages in England. Most versions are a combination of brick, rubble stone and half-timbering, although many examples are finished with stucco. Tudor/English Revival was one of several period revival styles that dominated domestic architectural fashion and ready made catalogs from the mid-1920's to the early 1930's. By the end of the 1930's, many Tudor Revival cottages incorporated some Colonial Revival elements. In Ohio, speculative builders built many small one and one half-story Tudor Revival houses with subtle Arts and Crafts elements on small suburban lots following World War I. [27]

Kenneth B. Keck House, 1931
264 Chagrin Boulevard

Common Elements:

- Generally asymmetrical plans
- Decorative rough sawn half-timbering, almost always above the first floor
- Native stone trim
- Narrow, multi-paned, grouped casement windows, some with leaded glass and diamond-shaped panes
- Tudor arches and ogee arched doorways
- Steep, front-facing peaked gables extend over entrances
- Flemish/English bond brickwork
- Slate roofs or false thatched roofs with rolled edges
- Prominent chimneys with decorative corkscrew chimney pots
- Copper gutters and downspouts with ornamental heads
- Interior: minstrel galleries, large halls, carved woodwork and fireplaces

Grant P. Braund House, 1927
284 Chagrin Boulevard

[27] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Bungalow Style (ca. 1910-1935)

The word "*Bungalow*" is derived from the Eastern Indian word *bangla*, meaning house. Bungalows are square or rectangular cottages with one to one and one half stories and large, rectilinear porches. To this basic form, architects introduced design elements of the Craftsman, Spanish, Stick and even Japanese styles to produce a unique building style. The standard Bungalow is a modest, well-built house characterized by simple, horizontal and craft-oriented natural materials. The two most common types in Ohio are Gable Front Bungalow and Dormer Front Bungalow. In simpler Bungalow plans, the front door often opened directly into the living room. Bungalows appeared in architectural journals and builder's catalogs, notably Sears, Roebuck and Company's *Book of Modern Homes* (1908-1940) and Aladdin's, *Aladdin Houses* (1911). The *Ladies Home Journal* also popularized the simplified, functional advantages of Bungalow houses. Because of their relative economy, bungalows answered the growing need for affordable housing in Ohio cities and villages during the 1910's and 1920's.[28]

John and Lena Walker House, 1921
426 Bell Street

E.B. and Clara Coates House, 1923
Montgomery Ward & Co. Catalog Home "The Aurora"
314 Bell Street

Common Elements:

- Exposed roof beams and rafter tails; wood banding
- Battered (tapered) or square porch posts, occasionally cobblestone
- Rectangular windows; multi-paned sash over single sash
- Dormers facing the street, bay windows in the dining room
- Rustic butt shingle wall treatments
- Long living room across the front of the house, often with a staircase
- French doors, sun porches, exposed woodwork and built-in bookcases

[28] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Ranch (ca. 1940-1970)

308 North Cleveland Street

Although it first appears in the 1940's, the Ranch style house only gained widespread acceptance during the postwar building boom of the 1950's when it became a popular suburban form. This single-story dwelling has a low-pitched roof and a rectilinear or elongated shape. The rambling floor plan typically consists of a large living room flanked by bedrooms and the kitchen and dining room. Garages may be detached but are often attached at the kitchen end. Ranch houses are commonly faced in brick, wood or stone and have large rectangular and picture windows, low chimneys and minimal front porches. Around 1960, sliding glass doors and rear patios became popular features of Ranch houses. Between 1948 and 1955, builders sold more than six million Ranch homes in the United States.[29]

[29] Architectural information from: Gordon, Stephen C., *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio 1992.

Guidelines:

Scale & Compatibility	The purpose of Design Guidelines is to ensure that the scale and architectural character of the Village is respected and maintained. The massing, proportion, setback, distance, orientation, height, roof shape, texture, scale and details of proposed alterations, additions or new construction must be compatible within the context of the Village.

Guidelines

Alterations to existing structures, additions and new construction must respect the scale and architectural character of the Village and be compatible within the historic context of the Village**.**

Scale

Scale is arguably the most important element of a new design for a home or building in the Village. Scale is defined as "the relationship of a building's mass and details to the human figure." It is the proportional relationship between architectural elements, as well as between an alteration, addition or new structure and the size of the structures that surround it.

One of the most important considerations of a new design is that it fit into the building pattern of the existing streetscape, where it is to be located. The size and scale of alterations, additions and new construction should be limited so as not to visually overpower historic buildings and surrounding properties. Likewise, additions should be located as inconspicuously as possible. The topography of the site also has an impact on the perceived scale and should be taken into consideration in the design of new construction, preserving natural landforms and drainage features.

SUGGESTED

Determining Scale and Compatibility requires consideration of the following elements:

1. <u>Massing:</u> New construction should echo the massing and footprints of nearby historic structures. Mass is the overall bulk of a building and footprint is the land area it covers. The mass and footprint of a building are directly related to a building's height, width and scale. The Village contains buildings of varying forms and shapes and studying the context of the site in order to determine the proper relationship between new and existing buildings is critical. Using compatible roof forms and shapes is another way to relate new and old buildings. In general, new construction should have a dominant mass fronting the street, with subordinate forms of varying heights to the rear.

SUGGGESTED

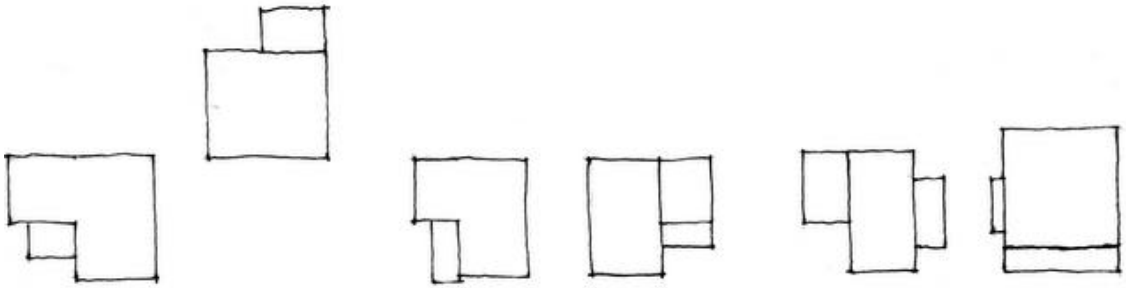
NOT SUGGESTED

2. <u>Proportion:</u> Design the proportion (the ratio of the height to the width) of the front elevation of the addition or new building to be compatible with the proportions of existing surrounding historic buildings. The location of windows and doors, should reflect the proportions and scale of surrounding historic properties. Entrances, porches and other projections should be in relationship to the pattern of the historic street front and contribute to a consistent rhythm and continuity of features along the street.

NOT SUGGESTED

3. <u>Setback:</u> The setback of a proposed addition or new building should be consistent with the setback of adjacent or nearby historic buildings fronting on the same street. New construction should maintain the setback and site features that have been historically established on the street. Recessing an entire building face when surrounding historic buildings are built to the street is not appropriate.

NOT SUGGESTED

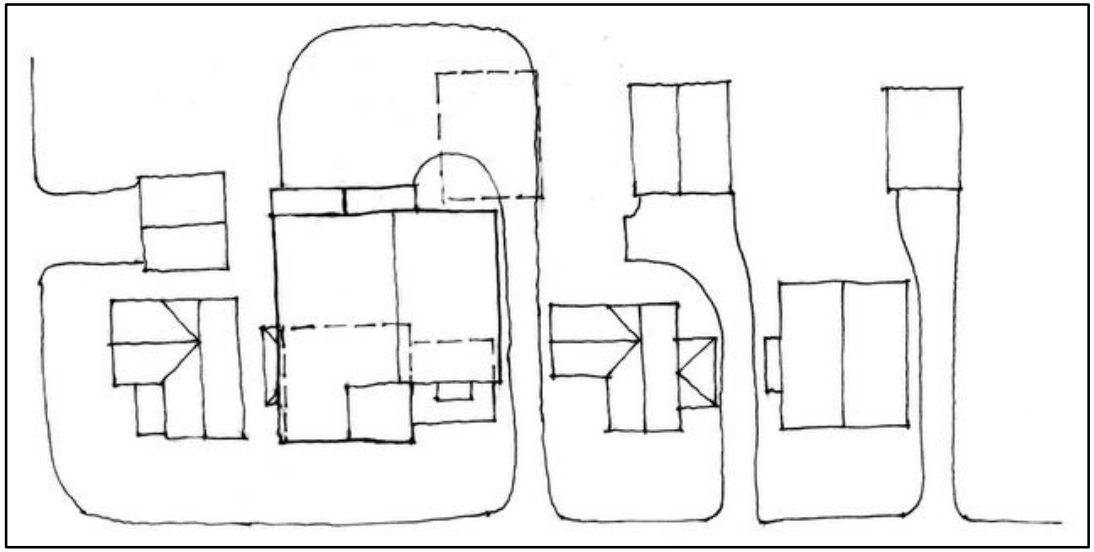


NOT SUGGESTED

4. <u>Distance:</u> The distance between the proposed addition or building and adjacent buildings should be compatible with the established historic relationship between existing buildings fronting on the same street.

5. <u>Orientation:</u> Keep the proposed orientation of front facades to the street. The height above grade for the first floor should be consistent with surrounding historic properties. Blank walls should be avoided. The main entrance is usually the most prominent feature of historic structures and should be emphasized in new construction as well.

6. <u>Height:</u> Design the height, elevation and number of stories of the proposed addition or building to be compatible with the height, elevation and number of stories to surrounding historic buildings on the block or the street where it is to be located. Some variance in height is acceptable since most block faces contain a mix of one and two story structures with an occasional three story building.



Demolition & Moving

The loss of historic buildings alters the character and historic fabric of the Village forever. Demolition by neglect is not acceptable. Demolition of historic structures should be carefully considered and avoided except in the most extreme cases.

Guidelines

1. Demolition because of a failure in upkeep, maintenance and repair is not acceptable. Noncompliance with the Village of Chagrin Falls Property Maintenance Code shall not be used to justify demolition.

Section 1146.07 of the Codified Ordinances of the Village of Chagrin Falls requires that: " the owner of a structure, even if vacant and uninhabited, shall provide sufficient maintenance and upkeep for such structure to ensure its perpetuation and to prevent its destruction by deterioration. This provision is in addition to all other applicable provisions under the Building Code."

2. Ongoing investment in property maintenance is essential. The value of property increases with the uniqueness, historic value and condition of the structures located on it.

3. Historic outbuildings in the Village, such as barns, carriage houses, sheds and garages provide character and are coveted assets to historic property. Serious consideration should be given to retaining these structures or at least relocating them on the property.

4. Alterations, additions and new construction that effectively demolish the historic identity, scale and character of a structure are not acceptable.

Section 1146.04 of the Codified Ordinances of the Village of Chagrin Falls requires that: "The distinguishing original qualities or character of an historically significant structure shall not be destroyed. Removal or alteration of historic material or distinctive architectural features shall be avoided."

Falls Theater, 1915-1979
45 East Washington Street

5. Demolition for a parking lot is inappropriate.

6. A demolition request may be granted for an inappropriate addition or a portion of a structure that is not historically significant, as long as the demolition will not adversely affect those parts of the structure that are significant as determined by the Architectural Review Board and, the demolition will not adversely affect the character of the Village.

Photo courtesy of Terry Taggart

# Exteriors	The shape, form, height, texture and type of exterior finish and trim materials are important elements of historic architecture, providing identity to homes and buildings in the Village.

Guidelines

1. Retain the original historic shape, form, height, materials and exterior details whenever possible. If replacement is required, use new materials that complement the historic materials in size, shape, color, pattern and texture.

2. Retain architectural features that are character defining elements, such as decorative millwork, window and door trim, shutters, siding types, frieze bands, cornices, arches, brackets, special brick coursing, foundation walls and aprons. Repair of original wood elements and details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections is encouraged.

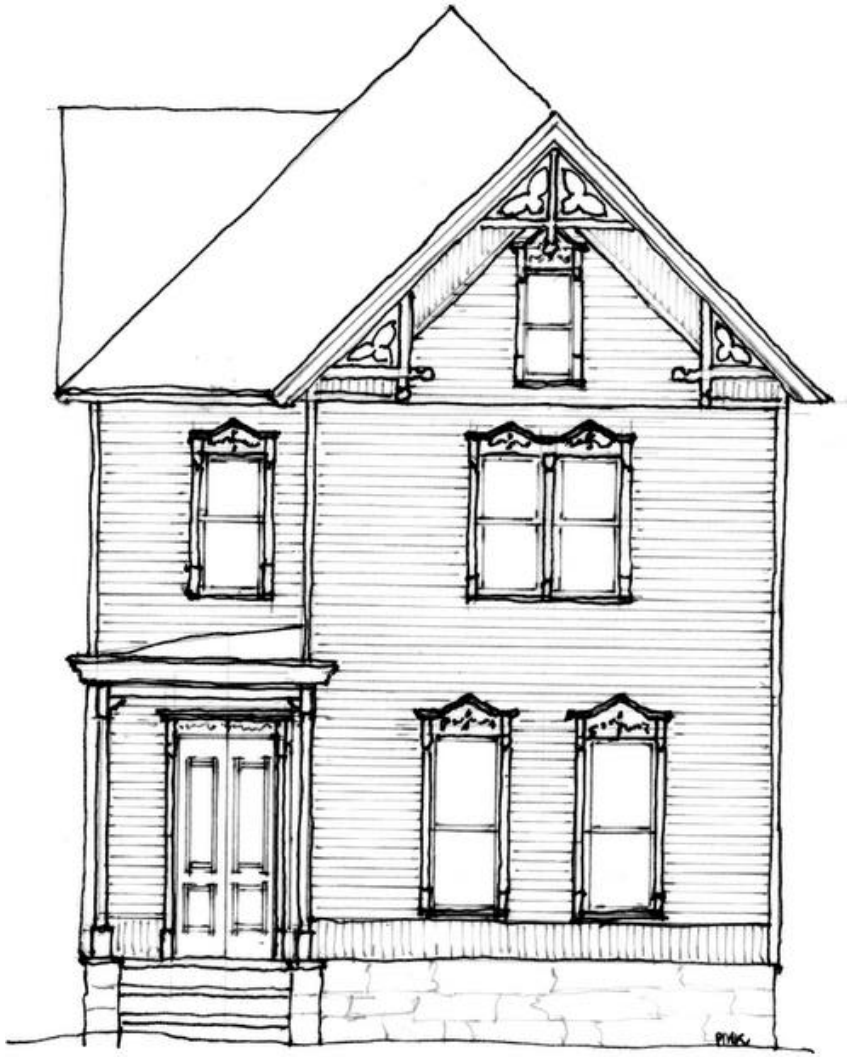
3. Locate new vents and mechanical connections through non-character defining walls or inconspicuously on side or rear walls where they will not be visible from the street.

4. It is not appropriate to replace or cover wood siding or trim on an historic building with a substitute cladding material such as aluminum siding, vinyl siding or brick veneer.

5. If possible, remove synthetic or metal siding that covers original wood siding, and repair the original material. If replacement is necessary, use new materials that complement the historic materials in size, shape, color, pattern and texture.

6. It is not appropriate to paint unpainted brick and stone or to paint copper and bronze.

7. It is not appropriate to apply paint, stucco or other coatings to foundations that were historically not coated.



SUGGESTED:

Retain architecturally defining exterior elements

NOT SUGGESTED:

Vinyl or aluminum siding and removal of decorative elements is not appropriate

# Roof Elements	By their shape, pitch, features and details, roofs are significant elements of historic structures. Rooflines are essential to the perceived overall form of a building and include chimneys, cupolas, dormers and turrets. The pattern, scale and texture of roofing materials further define the historic character of a roof. Through variations in line, pitch and overhang, a roof can also reveal changes and additions to an historic building over time.

Guidelines

1. Retain the original shape, line, pitch and overhang of historic roofs.

2. Retain architectural features that are character defining elements of the roof, such as chimneys, cupolas, dormers and turrets.

3. If roof replacement is necessary, use new material that is compatible in size, shape, color, pattern and texture.

4. Locate skylights, roof ventilators, antennas and other mechanical equipment on non-character defining roof areas or inconspicuously on rear slopes where they will not be visible from the street. It is not appropriate to locate them on front or street elevations.

5. Install low-profile ridge vents, provided that they do not diminish the original design of the roof or destroy historic roofing materials and details.

6. Retain and repair original brick or stone chimneys. If replacement is required, use material that complements the historic material in type, size, shape, color, pattern and texture.

7. If new gutters and downspouts are necessary, install them so that the impact on architectural features is minimized.

Thomas N. Bright House, 1901
52 South Franklin Street

# Windows & Doors	Windows and doors by their proportion, shape, positioning, location and pattern contribute significantly to a building's historic character and are particularly indicative of stylistic periods. These openings in a building's exterior also provide opportunities for natural light, ventilation and visual connections to the interior. An investment in retaining original windows and doors will increase the overall value of an historic structure.

Guidelines

1. Retention and preservation of original windows and doors is strongly encouraged.

2. Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters and hardware.

3. Repair of original windows, doors and frames by patching, splicing, consolidating or otherwise reinforcing deteriorated sections is encouraged.

4. If replacement of a window or door element is required, match the original shape, location, pattern, size, scale, proportion, pane or panel division, material and detail.

5. If exterior storm windows are desired, install them so that existing windows and frames are not damaged or obscured.

6. If storm or screen doors are desired, incorporate full glazed window panels in storm doors to maximize the view of the existing door. Install storm or screen doors so that the existing door and frame are not damaged or obscured.

7. It is not appropriate to fill in existing window or door openings if it would diminish the character of the building.

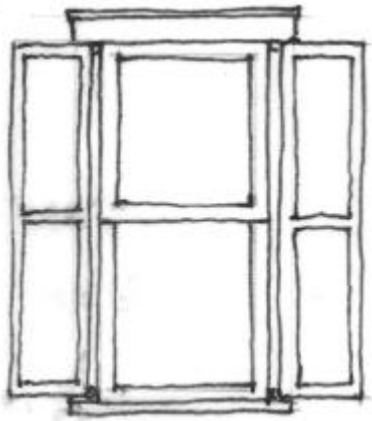
8. It is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features.

9. For alterations, additions and new construction, windows and doors should be compatible with existing structures in proportion, shape, positioning, location, pattern, size, rhythm and details.

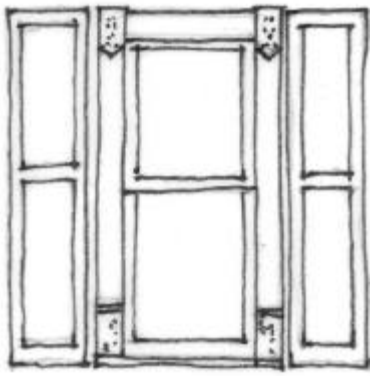
10. Reuse of salvaged historically appropriate materials is encouraged.

11. Special window types, such as a small window centered over a door, should be used sparingly.

12. Shutters should be sized to fit window openings. The height of the shutter should match the height of the window opening. Each shutter should match half the width of the window opening. It is not appropriate to introduce window shutters where no evidence of historic use of shutters exists.

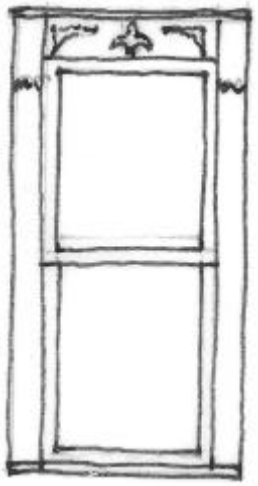


SUGGESTED



NOT SUGGESTED

13. It is not appropriate to replace windows or doors with stock items that do not fill the original openings or are incompatible in size, detail and design.



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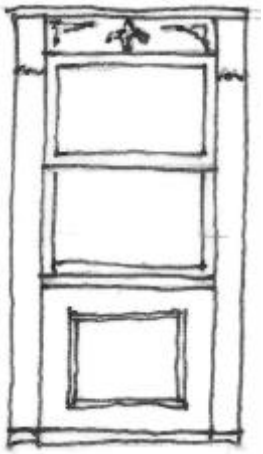
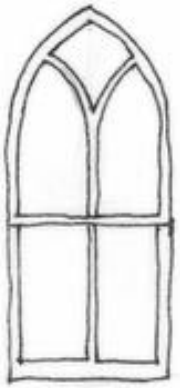
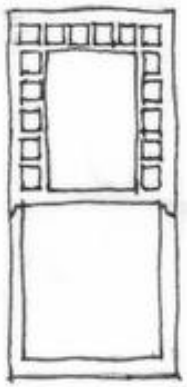


NOT SUGGESTED

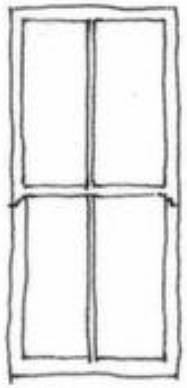
Chagrin Falls Windows



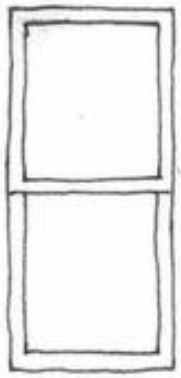
Gothic Revival



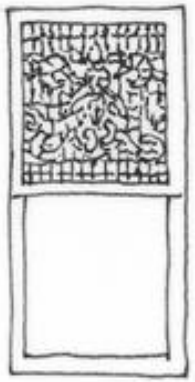
Queen Anne



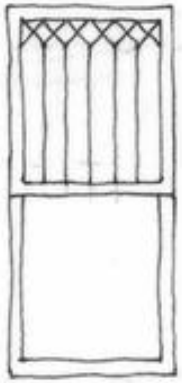
Italianate



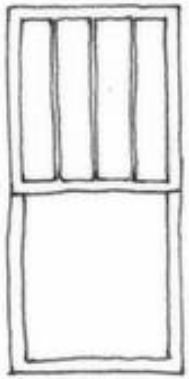
Queen Anne



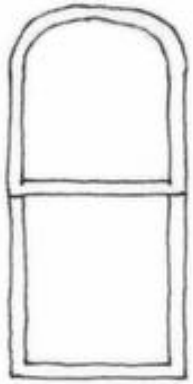
Queen Anne



Tudor



Craftsman



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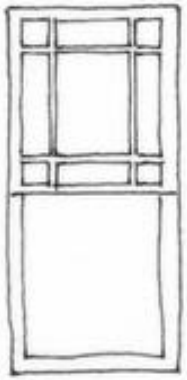

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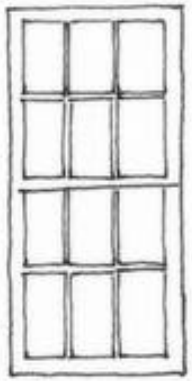
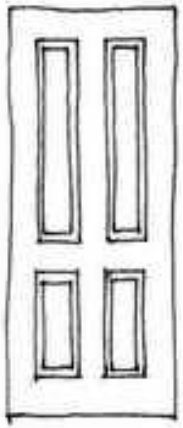
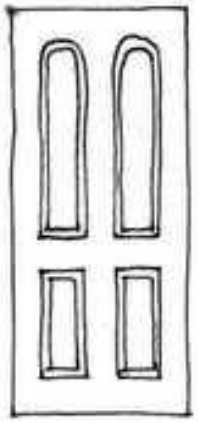


Greek Revival

Chagrin Falls Doors



Greek Revival



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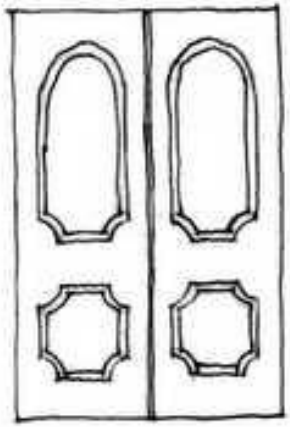

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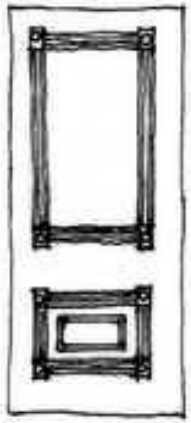
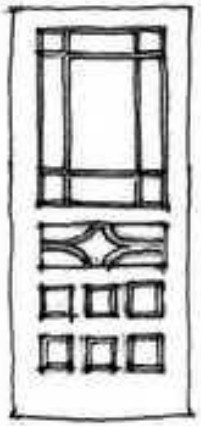
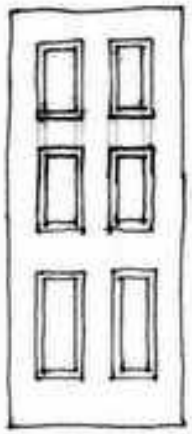


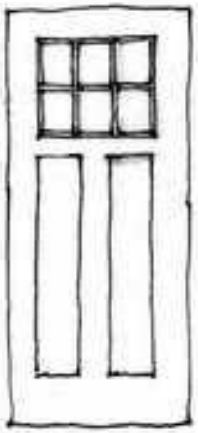
Eastlake



Queen Anne



Greek Revival



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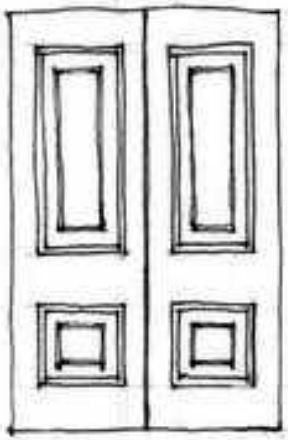

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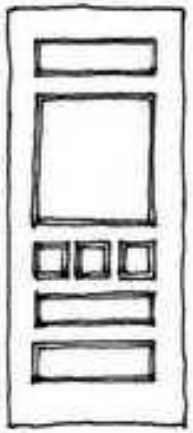

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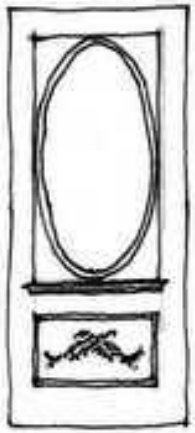

Late Queen Anne

Porches & Entry Features

Porches and other entrances are primary features of historic buildings and contribute significantly to their overall architectural character, however they are often the first features to deteriorate on an historic structure. The various functional components of porches and entrances, including steps, balustrades, columns, pilasters, doors and entablatures, add stylistic embellishment to historic buildings while providing scale and detail. One of the most drastic alterations that can be made to the exterior of an historic building is to remove the original front porch.

Guidelines

1. Retain or restore historic porches and entrances.
2. Retain architectural features that are character defining elements, including piers, columns, pilasters, balustrades, rails, steps, brackets, soffits and trim.
3. Retain and preserve historic material, such as flooring, ceiling board, lattice and trim, whenever possible. If replacement is necessary, use new materials that are compatible with the historic material in dimension, shape, color, pattern and texture.
4. Repair of original wood elements and details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections is encouraged.
5. If replacement of a porch element or detail is necessary, match the original in size, scale, proportion, texture and detail.
6. If an historic porch or entry feature is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the building in height, proportion, roof shape, texture, scale and detail.
7. It is not appropriate to enclose front porches.
8. Enclosure of side or rear porches and balconies is discouraged. If enclosure of a side or rear porch is proposed, design the enclosure so that the historic character and features of the porch are preserved.
9. Locate decks in inconspicuous areas, usually on the rear or least character-defining elevation of the historic building.
10. Design deck railings to be compatible in material, scale and detail with the historic building.
11. Construct decks so that they can be removed in the future without damaging the historic structure.
12. It is not appropriate to remove significant features or elements of an historic building, such as a porch, to construct a deck.
13. If screening of the deck framing is necessary, use materials that tie the deck visually to the building.

SUGGESTED:
Historic home with intact porch, apron, door, stairs, sidewalk entry and original exterior siding

NOT SUGGESTED: Original porch enclosed, apron removed, vinyl siding

NOT SUGGESTED: Original porch removed

Outbuildings

Outbuildings contribute to the architectural and historic character of the community. Their siting and relationship to the main building, street or alley with which they are associated is important. Outbuildings include barns, sheds, carriage houses and garages.

Guidelines

1. Retain historic outbuildings with special attention to maintenance and repair.

2. Retain architectural features that are character defining elements of outbuildings, including foundations, siding, masonry, hardware, roof pitch and form, windows, doors, lattice and trim.

3. Retain and preserve historic materials, such as siding, masonry, roofing materials and wood trim, whenever possible.

4. If replacement of an element or a detail is required, the replacement should complement the original in size, scale, proportion, texture and detail.

6. If an outbuilding is missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the main building or historic outbuildings using materials that blend in dimension, shape, color, pattern and texture.

7. Keep the proportion and height of new garages and outbuildings related to the style and scale of the main building.

8. Locate new outbuildings in rear yards and in traditional relationship to the main building.

Site Features	Significant elements of landscaping, lighting, fencing and other features contribute to the character of a specific site and the community as a whole. Consequently, careful treatment of such elements is essential to preserving community character.

Guidelines

LANDSCAPING:

1. Retain and maintain landscaping and landscape features that contribute to the character of the site and its surroundings.
2. Incorporate existing large trees and other significant landscape elements into plans for new construction and additions.
3. When introducing additional landscaping features, keep them in scale and compatible with the character of the surroundings.
4. Removal or trimming of overgrown landscaping is encouraged.

AFTER

BEFORE

Loyd E. Whitney House, 1912
18 Church Street

EXTERIOR LIGHTING:

1. Exterior lighting should be appropriate for the type of structure, the property and its surroundings. Compatibility of exterior lighting and lighting fixtures is assessed in terms of design, material, use, size, scale and intensity.
2. Use of original fixtures is encouraged. If replacement is necessary, select salvaged historically appropriate fixtures or new lighting fixtures that are compatible with the building style and the site.
3. Avoid spilling light onto adjacent properties.
4. Locate utilitarian security lights in side and rear yards and use a motion sensor to activate them.

FENCES:

1. Fences that are individually designed to reflect the architecture of the house are encouraged.
2. Retain and preserve historic fence elements and details whenever possible. If replacement is required, use new or salvaged materials that are compatible with the historic material in dimension, shape, color, pattern and texture.
3. Use of wood picket or wrought iron fencing is encouraged.
4. It is not appropriate to use plastic, vinyl or chain link fencing materials in settings where they would be inconsistent with the historic character of the building, its immediate neighbors and surrounding properties.
5. A one to two foot setback from the sidewalk or street is recommended to allow for plantings and pedestrian passage.

DRIVEWAYS, WALKWAYS AND GROUNDCOVER:

1. Retain and maintain the historic configuration and materials of existing driveways and walkways whenever possible.
2. Retain historic ground cover materials for walkways. If replacement is necessary, use new materials that are compatible with the original materials, or materials traditionally found in the historic district such as sandstone or brick. It is not appropriate to have dirt, wood, stamped concrete or asphalt walkways.
3. Construct new driveways to conform to the spacing, width and configuration of surrounding driveways. Locate new parking areas as unobtrusively as possible.

Historic Commercial Buildings

The character of the downtown commercial center of the Village is defined by its historic architecture and natural features. While the uses of many of the downtown buildings have changed over time, the small town pedestrian feeling has been largely retained. It is the scale and historic character of the downtown commercial Village that is a key defining element of Chagrin Falls.

Guidelines

1. Changes to historic commercial buildings must comply with the other Guidelines contained herein, with special attention to the Scale and Compatibility Guidelines.

2. Generic corporate franchise architecture is strongly discouraged.

3. The historic relationship of the existing building to surrounding buildings and the street should be maintained or restored.

Washington Gates Mill Showroom, 1875

Stoneman Hardware, 1857

4. The building facade should be preserved or returned to its historic appearance. Original exterior building details should be preserved or replaced. Reuse of salvaged historically appropriate materials is encouraged.

5. Entrances and doors should maintain their historic location and original appearance. It is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features.

6. The appearance of original windows including number, size, number of panes, placement and rhythm with adjoining buildings should be maintained in the upper and lower portions of the facade of the building.

7. Original plate glass or divided display windows should be preserved or restored. It is not appropriate to fill in or partially cover an existing display window opening.

Daniel Warren Building, 1846

8. Original transoms should be retained or repaired. If replacement is required, the new transom should match the original.

9. Shutters should only be used if there is historic evidence of shutters. If new shutters are used, they should be constructed of appropriate material, most often wood.

10. Bulkheads should be retained. If the original bulkhead has been removed, a new bulkhead should be constructed based on historic evidence. It should be compatible with the building's size, architectural style, scale, design and material.

11. Masonry walls that were historically painted should remain painted. Likewise, masonry that historically was unpainted should remain unpainted.

12. Awnings should not cover prominent architectural features. Awnings should be installed so that they can be removed later without damage to the exterior of the building.

13. Historic lighting fixtures and lighting locations are encouraged.

14. Commercial rear facades are generally plain with a minimum of decorative elements. Window and door openings are important and should be maintained.

15. Rear facades that are accessible to the public should be inviting and incorporate appropriate entry features to identify them as public entrances.

Rear Entrance

Elias Whitlock House, 1872
17 East Orange Street

# New Commercial Construction	New commercial construction should blend with the Village's downtown architectural history by following Scale and Compatibility Guidelines. New buildings should harmonize with the existing appearance of the downtown Village and contribute to the character of the Village.

Guidelines

1. New commercial construction must comply with the other Guidelines contained herein, with special attention to the Scale and Compatibility Guidelines.
2. New commercial construction should be respectful of context, the specific site, topography and historic relationship to the buildings that surround it.
3. The design elements of neighboring historic structures should be considered when planning new commercial construction, including the relationship of facade height to width, the relationship of window height to width and the rhythm of solids (walls) and voids (doors and windows).
4. The modulation of new commercial buildings should follow the character and rhythm of historic downtown buildings and storefronts.
5. The front facade should invite pedestrian interaction.
6. In most instances, new commercial buildings should be built to the edge of the sidewalk and extend the entire width of the individual property frontage with no side yard setback. Offsets and projections may be incorporated to add interest and variety.
7. New commercial buildings should create visual interest by providing variations in height, massing and rooflines.
8. Building materials should be chosen that signify high quality, stability and permanence. Large expanses of any one material are not appropriate.
9. Effective architectural details should be used to break up visual monotony.
10. Side and rear elevations should present an attractive appearance that compliments the facade.
11. Parking should be unobtrusively located under, behind or within the building.

Institutional Buildings

Historic schools and churches are especially important to the identity and livability of the Village. Children can walk to Village schools their parents may have attended and families can walk together to churches located minutes from their homes. These institutions connect community residents to their past and provide a sense of place. The Library provides a location in the Village for community interaction and events. Hospitals in historic buildings provide important community health services in a peaceful setting, close to home.

Guidelines

1. Alterations, additions or new construction of Institutional Buildings must comply with other Guidelines contained herein, including Scale and Compatibility, Historic Commercial Buildings and New Commercial Construction.

2. Maintenance, upkeep and preservation of historic institutional buildings is essential.

3. The main entrance and entry features should be prominent and easily identified from the street.

4. Pedestrian walkways should connect the building to the public sidewalk and any off-street parking areas.

5. Particular attention should be given to the expansion of institutional buildings such as schools and churches. These buildings are especially vulnerable to out of scale expansion in an effort to accommodate the growing population of surrounding communities they also serve.

Congregational-Disciples Federated Church, 1875, 1885
76 Bell Street
Romanesque Revival Style

Signage

Signage of a size, scale and design that is compatible with its surroundings is critical to maintaining high visual quality and has a significant impact on the historic streetscape. The importance of signage should be recognized at every stage of the design process, not as an afterthought at the completion of a project.

Guidelines

1. Preservation and repair of authentic historic signs, building names, historic advertisements or dates of construction are strongly encouraged.

2. Covering over historic building names, historic signage, advertisements or dates of construction is not appropriate.

3. One-of-a-kind signs of simple design and high quality are preferred.

4. The design of new or reproduction signs should complement the building facade with regard to style, size, placement and materials.

5. Signs should not obscure other building elements such as windows, cornices or architectural details.

6. New signs should respect neighboring buildings.

7. Shadowing or over-powering adjacent structures or signage is not appropriate.

# Accessibility	Building modifications are sometimes necessary to provide access for disabled persons. Publicly owned facilities (such as schools or Village Hall) and privately owned facilities (such as stores and restaurants) that are open the public are subject to the Americans with Disabilities Act (ADA). Because accessibility modifications have a significant visual impact, the location, design and materials used are important. The ADA regulations provide some flexibility in the accessibility requirements for historic buildings.

Guidelines

1. If historic properties that are subject to ADA compliance cannot be made accessible without threatening or destroying their significance, alternative minimum requirements may be utilized in consultation with the Ohio Historic Preservation Office. Consultation is strongly encouraged.

2. If a new addition is proposed for an ADA regulated historic building, the new addition must meet new construction standards for accessibility.

Chagrin Falls Post Office, 1939
34 West Washington Street
ADA ramp entrance

3. Whenever possible, exterior ramps or lifts should be located at the side or rear of a building.

4. Traditional materials should be used to construct building modifications and should complement the building.

5. Lifts are encouraged when space for a ramp is limited or when the visual impact of a ramp is significant.

6. Modifications should be installed in a manner to minimize damage to historic features or materials.

Chagrin Falls Banking Company, 1923
4 North Main Street
ADA side entrance

Resources for Further Information

Organizations

Village of Chagrin Falls
21 West Washington Street
Chagrin Falls, Ohio 44022
440/247-5050
(Heritage Task Force)
http://www.chagrin-falls.org/

Chagrin Falls Historical Society
21 Walnut Street
Chagrin Falls, Ohio 44022
440/247-5695

Downtown Chagrin Falls
83 North Main Street
Chagrin Falls, Ohio 44022
440/247-1895

Ohio Historic Preservation Office
567 East Hudson Street
Columbus, Ohio 43211-1030
614/ 298-2000 Fax: 614/ 298-2037
http://www.ohiohistory.org/resource/histpres/

Cleveland Restoration Society
Preservation Resource Center
of Northeastern Ohio
3751 Prospect Avenue
Cleveland, Ohio 44115-2795
216/426-1000
http://www.clevelandrestoration.org

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, DC 20036
1-800/944-6847
http://www.nationaltrust.org

Information Resources

For an on-line copy of these Village of Chagrin Falls Design Guidelines, go to http://www.chagrin-falls.org.

The Codified Ordinances of the Village of Chagrin Falls can be found at http://www.conwaygreene.com/Chagrin.htm

Chagrin Falls Public Library, Ohio History Room, 100 East Orange Street, Chagrin Falls, Ohio

Grants & Tax Credits

Heritage Home Loan Program

The Village of Chagrin Falls participates in the Cuyahoga County Heritage Home Loan Program that allows owners of historic homes to maintain, repair and improve their property with a long term fixed 3.5 % interest rate loan of up to $150,000. For more information contact the Key Bank Branch Office in Chagrin Falls at (440) 247-7364.

Federal Historic Tax Credits

Current Federal tax incentives for historic preservation of income producing properties established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47[formerly Section 48(g)]) include:

- 20% tax credit for income producing properties listed on the National Register of Historic Places
- a 10% tax credit for the rehabilitation of *non-historic, non-residential* buildings built before 1936

More information is available at http://www2.cr.nps.gov/tps/tax/

National Trust for Historic Preservation (historic home funding resources)

For more information go to: http://www.nationaltrust.org/help/financing_a_home.html

Ohio Arts Council

For more information go to: http://www.oac.state.oh.us/

Publications and On-Line Resources

ADA Accessibility Guidelines Homepage: http://www.access-board.gov/adaag/about/index.htm

Friends of Ohio Barns: http://ohiobarns.osu.edu/

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01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings http://www.cr.nps.gov/hps/tps/briefs/brief01.htm
02: Repointing Mortar Joints in Historic Masonry Buildings http://www.cr.nps.gov/hps/tps/briefs/brief02.htm
03: Conserving Energy in Historic Buildings http://www.cr.nps.gov/hps/tps/briefs/brief03.htm
04: Roofing for Historic Buildings http://www.cr.nps.gov/hps/tps/briefs/brief04.htm
05: The Preservation of Historic Adobe Buildings http://www.cr.nps.gov/hps/tps/briefs/brief05.htm
06: Dangers of Abrasive Cleaning to Historic Buildings http://www.cr.nps.gov/hps/tps/briefs/brief06.htm
07: The Preservation of Historic Glazed Architectural Terra-Cotta http://www.cr.nps.gov/hps/tps/briefs/brief07.htm
08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings http://www.cr.nps.gov/hps/tps/briefs/brief08.htm
09: The Repair of Historic Wooden Windows http://www.cr.nps.gov/hps/tps/briefs/brief09.htm
10: Exterior Paint Problems on Historic Woodwork http://www.cr.nps.gov/hps/tps/briefs/brief10.htm
11: Rehabilitating Historic Storefronts http://www.cr.nps.gov/hps/tps/briefs/brief11.htm
12: The Preservation of Historic Pigmented Structural Glass(Vitrolite and Carrara Glass) http://www.cr.nps.gov/hps/tps/briefs/brief12.htm
13: The Repair and Thermal Upgrading of Historic Steel Windows http://www.cr.nps.gov/hps/tps/briefs/brief13.htm
14: New Exterior Additions to Historic Buildings: Preservation Concerns http://www.cr.nps.gov/hps/tps/briefs/brief14.htm
15: Preservation of Historic Concrete: Problems and General Approaches http://www.cr.nps.gov/hps/tps/briefs/brief15.htm
16: The Use of Substitute Materials on Historic Building Exteriors http://www.cr.nps.gov/hps/tps/briefs/brief16.htm
17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character http://www.cr.nps.gov/hps/tps/briefs/brief17.htm
18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements http://www.cr.nps.gov/hps/tps/briefs/brief18.htm
19: The Repair and Replacement of Historic Wooden Shingle Roofs http://www.cr.nps.gov/hps/tps/briefs/brief19.htm
20: The Preservation of Historic Barns http://www.cr.nps.gov/hps/tps/briefs/brief20.htm
21: Repairing Historic Flat Plaster - Walls and Ceilings http://www.cr.nps.gov/hps/tps/briefs/brief21.htm
22: The Preservation and Repair of Historic Stucco http://www.cr.nps.gov/hps/tps/briefs/brief22.htm
23: Preserving Historic Ornamental Plaster http://www.cr.nps.gov/hps/tps/briefs/brief23.htm
24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches http://www.cr.nps.gov/hps/tps/briefs/brief24.htm
25: The Preservation of Historic Signs http://www.cr.nps.gov/hps/tps/briefs/brief25.htm
26: The Preservation and Repair of Historic Log Buildings http://www.cr.nps.gov/hps/tps/briefs/brief26.htm
27: The Maintenance and Repair of Architectural Cast Iron http://www.cr.nps.gov/hps/tps/briefs/brief27.htm
28: Painting Historic Interiors http://www.cr.nps.gov/hps/tps/briefs/brief28.htm
29: The Repair, Replacement, and Maintenance of Historic Slate Roofs http://www.cr.nps.gov/hps/tps/briefs/brief29.htm
30: The Preservation and Repair of Historic Clay Tile Roofs http://www.cr.nps.gov/hps/tps/briefs/brief30.htm
31: Mothballing Historic Buildings http://www.cr.nps.gov/hps/tps/briefs/brief31.htm
32: Making Historic Properties Accessible http://www.cr.nps.gov/hps/tps/briefs/brief32.htm
33: The Preservation and Repair of Historic Stained and Leaded Glass http://www.cr.nps.gov/hps/tps/briefs/brief33.htm
34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament http://www.cr.nps.gov/hps/tps/briefs/brief34.htm
35: Understanding Old Buildings: The Process of Architectural Investigation http://www.cr.nps.gov/hps/tps/briefs/brief35.htm

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes http://www.cr.nps.gov/hps/tps/briefs/brief36.htm
37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing http://www.cr.nps.gov/hps/tps/briefs/brief37.htm
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Ice Dams , http://www.ohiohistory.org/resource/histpres/docs/IceDams.pdf
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Glossary of Terms

Anthemion: A decorative ornament based on the honeysuckle flower and leaves, common in Greek Revival and other classically derived architectural styles.

Arcade: A row or series of arches supported by columns or piers.

Architrave: In classical architecture, the member between the capital and frieze; also the framing of a door or window opening.

Archivolt: The continuous or curved molding that forms the face of an arch.

Ashlar: A smoothly-dressed or squared rectangular building stone.

Balloon frame: A system of wood framing developed in Chicago during the 1830s. Builders used dimensioned lumber and nails to construct a building frame. Single studs extended the full height of the frame past the floor joists which were nailed to them.

Baluster: An upright railing support.

Balustrade: The railing and its balusters are a balustrade.

Bargeboard: A decorative board placed along the sloping cornice line of a gable roof, sometimes known as a vergeboard.

Battlement: A parapet (a low wall projecting above the roofline) with alternating solids and openings.

Bay: A spatial structural unit, structural division or section of a building façade.

Belt course: A horizontal board or band of masonry that extends across a facade or around a building; often it is connected at window levels.

Bent: In a barn, the framework that supports the lateral and vertical loads.

Board and Batten: A type of wood siding that consists of wide vertical boards with narrow strips (battens) concealing the joints between the boards.

Brace: A supporting beam.

Bracket: A projecting element, often decorative, which supports another overhanging element, such as a cornice.

Bulkhead: In commercial buildings, the area below the display windows, at the sidewalk level.

Cartouche: A tablet or panel, generally oval or egg-shaped, and often inscribed, framed by curled, scroll-like ornamentation.

Casement: A type of window with side hinges and a sash that swings outward.

Chamfer: A beveled edge or corner.

Clapboard: A thin horizontal board with a thicker lower edge, used as siding. Also known as beveled siding or lapped siding.

Classical: Design elements that follow the principles of Greek, Roman and Renaissance architecture.

Clinker: An extremely hard burned brick; a partially vitrified brick or a mass of bricks fused together.

Colonette: A small ornamental column.

Colonnade: A row of columns supporting an entablature.

Coping: A protective cap - often of stone, terra cotta, or glazed tile-placed along the top of a masonry wall to protect it from water damage.

Corbel: A supporting projection or a series of masonry projections, each stepped farther out from the plane of the wall.

Cornerboard: A board used to cover the exposed ends of wood siding to give a finished appearance and make the building watertight

Cornice: A continuous, horizontally projecting feature at the top of a wall, such as may be found below the eaves of a roof.

Cornice Return: The termination of a cornice by a right-angled change in the direction of a group of moldings.

Cupola: A small dome, ventilator, or similar structure located at the peak of a roof.

Dentil: A single rectangular member of a row of small, tooth-like blocks used as a decorative element.

Dormer: A structural extension of a building's roof, intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face.

Double hung: A window with two balanced sashes, with one sliding over the other vertically to open.

Double pile: A rectangular house with a floor plan two rooms deep.

Drip edge: A projection at the lower edge of a vertical surface with an undercut edge to drip rainwater away from the building.

Eave: The edge of a roof that projects over an outside wall.

Entablature: The horizontal member of classical architecture comprising the architrave, frieze and cornice.

Facade: The principal face or front of a building.

Fascia: A flat horizontal wooden member used as a facing at the ends of roof rafters or in the cornice area.

Farmstead: A combination of agricultural buildings and their associated land.

Fenestration: The arrangement and proportion of windows and doors in the walls of a building.

Festoon: Decorative swag or garland of fruit, flowers or leaves.

Flush siding: A type of horizontal wood siding where the individual boards fit closely together, which creates a flat appearance with a barely visible joint between the boards.

Foliated: Having two or three-dimensional carved leaf ornamentation.

Fretwork: A form of ornamental openwork or interlaced work in relief, consisting of bands of interlocking patterns.

Frieze: The middle portion, frequently ornamented, of a classical entablature.

Gable: The "end" as opposed to the "side" of a building. Often triangular in shape, consisting of the area of wall defined by the sloping roof.

Gablet: A small ornamental gable.

Garret: A space immediately below a roof, such as an attic.

Gauged arch or flat arch: An arch of wedge-shaped bricks or stones that tend to radiate from the top of a window, door or vent.

Haymow: A hayloft, or the uppermost space in a barn; used for the storage of loose or baled hay and straw.

Hip roof: A roof with sloping ends and sides.

Hoodmold: The projecting molding located above a door or window.

Imbricated: A regular pattern created by overlapping roofing or siding. When two or more shapes or colors of slate are used to create a pattern, such as a name, date or design, it is called patterned slate.

Inglenook: A recessed space, often near the hearth, to provide seating.

Kneewall: A wall that extends from the floor joists of the highest story to the underside of the roof rafters. Kneewalls are short, usually 48 inches or less, and add intermittent support to the roof rafters.

Label lintel: A square-arched hoodmold.

Lath: Rib-like support of wood or metal upon which plaster is spread.

Lintel: A short beam which forms the structural support at the head of window and door openings in brick masonry construction.

Lunette: A semi-circular window or opening.

Mission/Spanish tile: A clay roofing tile with semi-cylindrical or barrel shaped pans and covers laid with their convex sides alternating up and down.

Modillion: A low, ornamental bracket or scroll under the soffit or the cornice.

Mullion: A vertical member separating panes of glass in a window or panels in a door.

Muntin: A secondary horizontal or vertical framing member separating panes of glass in a window or panels in a door.

Newel: At the head or foot of a staircase, a post that supports a handrail.

Oculus: A small circular panel, window, or opening.

Ogee: An arch of two curves meeting at a point; a double curve with the shape of an elongated “S”.

Oriel: A projecting bay window, supported from below with a corbel or bracket.

Palladian window: A window composed of an arched opening closely flanked by square-head openings of smaller size and with the same base or sill.

Parapet: A low wall projecting above the roofline.

Pediment: A triangular or curved gable above a window, door, or wall.

Pergola: A covered garden walk, usually a colonnade with a latticed roof built to support climbing vines.

Permastone: An imitation ashlar stone facing used ca. 1930-1960.

Pocket door: A sliding door that can be concealed within a wall.

Polychromatic: The use of several contrasting colors on wall surfaces and architectural elements.

Porte cochere: A shelter for vehicles at the outside of an entrance door.

Portico: An entrance porch, usually supported by columns and sheltering only the entry.

Quatrefoil: A symmetrical four-lobed foliate pattern often associated with the Gothic Revival and Late Gothic Revival styles.

Quoins: Blocks of bricks or dressed stone defining the corners of a building, laid so the blocks are alternately long and short.

Rabbet: A joint formed by a groove or cut made in the edge of a board that interlocks with another piece of wood.

Rafter: A supporting member immediately beneath the roofing material or the roof boarding.

Rake: A slope or inclination, as of a roof or gable.

Reeding: Narrow half-round moldings resembling bundled reeds, used as a decorative element.

Re-entrant angle: An internal angle usually less than 90 degrees.

Reveal: The side of a door or window opening.

Rising damp: The capillary action of masonry or stone walls absorbing moisture from the surrounding earth.

Roman arch: A semi-circular arch.

Roman brick: Brick measuring 12 inches long, 4 inches wide and 2 inches thick.

Sash: The framework of the window that supports the glass.

Setback: The distance between the front of a land parcel and the facade of a building.

Shiplap: Interlocking horizontal wood siding that is tongue-and-groove and overlapped so the lower edge of each board interlocks with a groove in the top edge of the board below it.

Sidelight: One of a pair of narrow windows flanking a door.

Slip sill: A sill that is no wider than the distance between the jambs of the opening.

Soffit: The finished underside of an eave or beam or other spanning member.

Spalling: The splitting off of the surface of masonry. Damage resulting in the removal of part of the surface of stones, brick or similar material.

Spandrel: In a multi-story building, the surface between the top of the window on one story and the bottom of the window on the story above.

Spindle: A short, turned piece of wood, such as a baluster.

Stave: One of several vertical boards used to construct a curved wall or surface.

Stringcourse: A continuous band of masonry, usually narrower than a belt course, that runs horizontally between stories on exterior walls.

Tapestry brick: Brick made from clay that has been wire-cut to obtain slight imperfections that evoke hand craftsmanship, then fired using a process that results in a range of soft colors rather than a single uniform shade. Reds, purples, blues, browns, buffs and grays predominate, laid randomly or in patterns of one or more colors. Tapestry brick was widely used in the early twentieth century.

Terra cotta: Molded clay fired and used for wall surfaces and ornamental details. May be glazed or unglazed.

Trabeated: An opening constructed on the post and lintel principle of Greek architecture.

Tracery: The ornamental mullions commonly used in Gothic windows.

Transom: A small operable or fixed window set above a door or another window.

Underpinning: A foundation replacing a former one or reinforcing it from below.

Variegated: A surface of varied colors.

Vergeboard: The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving**.**

Winder stair: A stair constructed of winders, or wedge-shaped treads, where the stair turns at an angle.

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